

ARTS TOUR MINNESOTA FY 2017 GRANT PROGRAM

**Program overview and
application instructions**

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Application deadline

4:30 p.m.

Friday, July 22, 2016

Application review: September - October 2016

Board approval: November 2016

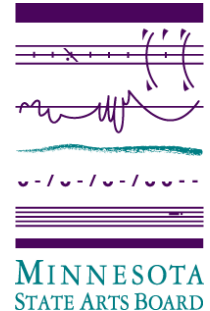
Project dates: June 1, 2017 – May 31, 2018

**Minnesota State Arts Board
FY 2017 Arts Tour Minnesota
Program Overview and Application Instructions**

The Minnesota State Arts Board

The Arts Board strives to ensure that all Minnesotans have the opportunity to participate in the arts. Its mission is to:

- Serve as a leading catalyst for creating a healthy environment for the arts that fosters public participation in, and support for, the arts statewide
- Promote artistic excellence and preserve the diverse cultural heritage of the people of Minnesota through its support of artists and organizations
- Act as a responsible steward of the public trust
- Work with the statewide network of regional arts councils to ensure accessibility to arts activities for all Minnesotans



The Minnesota State Arts Board is governed by eleven private citizens who are appointed by the governor. More than 250 volunteer advisory panel members are appointed each year to review grant applications and make recommendations to the board.

The Arts Board provides financial support and services to encourage the creation, promotion, and appreciation of arts in the state. Arts Board programs are intended to reach out to all Minnesotans, regardless of geographic location, economic situation, age, racial/ethnic characteristics, or disability. Funding for Arts Board programs and services is appropriated by the State of Minnesota, with supplemental support from the National Endowment for the Arts and the private sector.

In addition, Minnesota's eleven regional arts councils provide grants for arts activities in their regions. The Arts Board acts as fiscal sponsor to the councils, but each council has local decision making authority over the state funds it receives. For more information about grant opportunities and programs specific to applicant's region, please visit the Regional Arts Council section of the Arts Board Web site: www.arts.state.mn.us/racs/

Minnesota's arts and cultural heritage fund

In November 2008, Minnesotans passed the clean water, land, and legacy amendment to the Minnesota Constitution. As a result, over twenty-five years, three-eighths of one percent of the state's sales tax will be dedicated as follows:

- 33 percent to a clean water fund,
- 33 percent to an outdoor heritage fund,
- 14.25 percent to a parks and trails fund, and
- 19.75 percent to an arts and cultural heritage fund

Proceeds from the arts and cultural heritage fund "may be spent only on arts, arts education and arts access and to preserve Minnesota's history and cultural heritage."

Funding for this grant program is dependent on the Arts Board receiving an appropriation from the legislature from the arts and cultural heritage fund.



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PROGRAM OVERVIEW

Arts Tour Minnesota grant program

Arts Tour Minnesota is a program designed to provide Minnesotans greater access to high quality arts activities regardless of geographic location. Grants may be used to support Minnesota presenters hosting professional tours by Minnesota and nonMinnesota artists, or to support Minnesota artists and arts organizations touring existing artworks to Minnesota communities that are outside of their home region. The program is open to tours featuring visual, literary, and performing arts.

At its core, this program strives to connect Minnesota audiences with artists and artistic works to which they would not otherwise have access. While not required, the Arts Board recommends that proposed projects also offer supplemental opportunities for broader or deeper connections between artists and audiences such as education or outreach activities.

For the purpose of this program, “touring” is an arts activity that takes place in a geographic community other than the artist’s home community and which draws or serves a significantly different audience to the artist’s work than would otherwise be the case. A population center and its adjoining communities are considered one geographic community (e.g., a metropolitan area and its suburbs, or the communities contained within a Minnesota metropolitan statistical area). Applicants will need to clearly articulate how the touring locations are different from the artists’ home locations.

Arts Tour Minnesota is a competitive project grant program. While an applicant is welcome to submit an application each time there is an Arts Tour Minnesota grant round, repeat funding is not guaranteed. Applicants are encouraged to use project grants strategically to enhance or expand service to Minnesotans.

First time applicants are strongly encouraged to call the program officer prior to beginning an application, after first reviewing the Program Overview and Application Instructions.

Partners

Arts Tour Minnesota applicants must identify their project partners. While the application may be submitted by either a touring artist or a presenter, to be eligible for this program every proposal must have at least one touring artist and at least one presenter committed to the project at the time of application. In cases where a project includes multiple touring artists or presenters, a strong application will demonstrate a high level of commitment by all or nearly all partners.

Collaborative or consortium applications are encouraged. Multiple communities or organizations may collaborate to present the same touring event(s) and/or artist(s). In this case, select one of the collaborating organizations to serve as the official applicant on behalf of the overall project.

An artist or organization may be the official applicant on only one FY 2017 Arts Tour Minnesota application. An artist or organization may be involved as a partner on other proposed projects as long as the partner and the applicant do not both request funding to cover the same tour event.

Outcomes

Program outcomes

The goal of the Arts Tour Minnesota program is to connect Minnesota audiences with meaningful arts experiences to which they would not otherwise have access. Proposed projects must address at least one of the following program outcomes:

- Minnesotans have meaningful arts experiences through artist tours.
- Minnesotans have access to arts experiences in local venues that are familiar to them, including nontraditional arts spaces.
- Minnesota touring artists gain new skills and relationships needed to successfully tour their work.

Applicant's project outcomes

Each applicant must identify one or more distinct and measurable project outcomes that it intends to achieve with the support that would be provided by this Arts Board grant. An outcome statement describes change in knowledge, attitude, skill, behavior, or condition among the people a project is designed to benefit. For information about outcomes based evaluation, applicants may refer to [Getting started with program evaluation](#), a resource guide published by the National Assembly of State Arts Agencies. Every project supported by the arts and cultural heritage fund must have measurable outcomes. Grantees will be expected to evaluate their activities and be able to demonstrate **measurable achievements** related to outcomes.

Grant amount

Minimum grant amount – **\$10,000**

Maximum grant amount – **\$150,000**

An organization that did not exist, had no financial activity, or had operating expenses of less than \$10,000 in fiscal year 2014 may only request the minimum grant amount.

The applicant must provide at least 25 percent of the total project's cash expenses from other sources, and may receive up to 75 percent of the total project's cash expenses in combined support from the Minnesota State Arts Board and one or more of the state's regional arts councils. The match requirement will apply regardless of the size of the applicant's budget or request amount.

A grantee may receive no more than 50 percent of its total operating expenses from the Arts Board. The 50 percent cap will be based on the applicant's total operating expenses for fiscal year 2014, as demonstrated in its fiscal year 2014 financial statements. Arts Board support includes an Operating Support grant, Community Arts Education Support grant, one or more project grants, or a combination of operating and project support. This cap does not apply to individual artists.

An individual artist that requests a grant of \$25,000 or more **must** apply with a nonprofit Minnesota fiscal sponsor. Grant funds are considered taxable income for individuals.

Applicants who are awarded a grant in one of the Arts Board programs may not receive additional funding in another grant program for the same project.

The board reserves the right to award full or partial support for proposed activities.

Project period

This program funds activities that take place between June 1, 2017, and May 31, 2018.

Use of program funds

Arts Tour Minnesota funds **may** be used for the following purposes:

1. To present existing artistic works in all disciplines, of all cultures and periods, from Minnesota and beyond;
2. For support of professional artists and arts organizations to reach new audiences through touring to new locations;
3. For supplemental activities that employ the arts in community building;
4. For supplemental professional development to increase touring or presenting capacity;
5. For supplemental education or outreach activities related to the primary touring activity that engage the intended audience more deeply with the artists and their works of art;
6. To support the modification of existing work so that it will be suitable for touring, so long as those costs are only one component of a larger touring proposal that makes the existing work available to audiences in Minnesota;
7. To support planning and preparation of the project, marketing, personnel, and evaluation costs;
8. To present either touring artists that live in or are located within the state of Minnesota or touring artists that do not live in or are not located within the state of Minnesota;
9. To support a single event or multiple events.

The following activities do not make an application ineligible, but Arts Tour Minnesota funds **may not** be used for these purposes:

1. To support salaries or overhead of public or private schools, colleges, or universities;
2. To support academic credit producing activities or events which are primarily oriented to postsecondary students and the academic community;
3. For activities primarily intended to serve elementary or secondary school students;
4. For activities that take place outside of the project period;
5. To support regular programming that is funded through the Arts Board's Operating Support or Community Arts Education Support grant programs;
6. To support project activities that are funded through another Arts Board grant program in the same fiscal year;
7. To create, commission, or support the creation of entirely new work, or to purchase a work of art;
8. For producing organizations, such as orchestras, theater companies, dance companies, and opera companies to request fee support for guest artists who will perform/show/collaborate with the organization in its home community (i.e., guest soloist, guest conductor, guest director, etc.);
9. To support competitions, talent showcases, or parades;
10. To support benefits and fundraisers;
11. To support lectures, classroom activities held during the school day, master classes, or workshops not directly associated with the touring activity;

12. To support an entire festival;
13. To support activities that take place in the touring artist's home community and/or activities which draw or serve audiences that regularly have access to the touring artist's work.

Eligibility

Who is eligible to apply?

Eligible **organizational applicants** must be **one of the following**:

- A Minnesota 501(c)(3) tax-exempt organization;
- A public agency such as a unit of local, state, or tribal government; or
- An informal, unincorporated group that has a formal written agreement with a Minnesota 501(c)(3) tax-exempt or governmental unit fiscal sponsor;

AND must meet **all of the following conditions** as of the application deadline:

- Be located and operating within the state of Minnesota;
- Employ at least one paid individual, in a contract or salaried position, to provide administrative and/or artistic oversight of the project;
- Be either an arts producing organization that proposes to tour its artistic work and has previous experience producing similar work; *or* an organization that proposes to present the work of touring artists.

Eligible **individual applicants** must be **all of the following** as of the application deadline:

- A professional artist applying as an individual;
- At least 18 years of age;
- A current Minnesota resident for a minimum of six months who will remain a resident throughout the contract period;
- A U. S. citizen, or individual who has attained permanent resident status;
- An artist with previous experience producing artistic work for audiences that proposes to tour his or her work.

Who is not eligible to apply?

- For-profit organizations or groups that use a business structure that must report and pay taxes on taxable income;
- An applicant that is not in compliance with any active contract with the Arts Board;
- An applicant that has a report specified in a previous contract with the Arts Board that is overdue as of the application deadline.

An organization or individual may be the official applicant on only one application in this program. An affiliate and its host institution may not both apply for a grant in the same program.

What doesn't the Arts Board fund?

Arts Board grant funds may not be used for the purposes listed below. Restrictions in the first list apply to all applicants; restrictions in the second list apply to individual applicants only.

An application – from an organization or individual – that includes any of the following items will be **ineligible**:

1. Activities in which artists are required to pay excessive fees in order to exhibit or perform;

2. Payment of debts incurred before the grant activities begin;
3. Activities that are essentially for the religious socialization of the participants or audience;
4. Activities in primary or secondary level parochial schools;
5. Activities that attempt to influence any state or federal legislation or appropriation;
6. Capital costs (such as improvements, construction, or property);
7. Equipment requests of \$5,000 or more;
8. To start, match, add to, or complete any type of capital campaign (such as endowment, debt retirement, or building campaigns);
9. Events that are not open and accessible to the general public;
10. Events that, when feasible, do not establish admission charges;
11. Payment of costs for activities that take place outside the geographic boundaries of the state of Minnesota;
12. Proposals that do not have at least one touring artist and at least one presenter committed to the project at the time of application;
13. A project budget that does not include a minimum cash match of 25 percent.

Additionally, applications from INDIVIDUALS that include any of the following items will be **ineligible**:

1. Activities that involve any organization at which the applicant is employed and/or from whom the applicant receives a W-2 or 1099 form;
2. Paying for tuition, fees, or work toward any degree;
3. Paying for translating another person's literary work;
4. Activities that are exclusively for curriculum development;
5. Costs for relocating the applicant's legal address/residence outside the state of Minnesota;
6. Paying for the establishment of any type of arts, other nonprofit, or for-profit organization.

New for fiscal year 2017

The program outcomes for Arts Tour Minnesota have been revised. The new language is intended to better align the kinds of projects that might be funded through the program with Arts Board long-term goals. The revised outcomes more substantially address the change that will occur with regard to knowledge, attitude, skill, behavior, or condition as a result of the proposed Arts Tour Minnesota project.

Highlights of existing procedures

Financial records and reconciliation: Grants over \$50,000 awarded in this program will be reconciled. Grantees will be expected to provide financial records and support documents that verify how grant funds were spent. Failure to provide necessary records and documents, or a finding that grant funds were not spent as outlined in the application, may render the grantee ineligible to receive future funding from the Arts Board.

Maximizing earned revenue: To be eligible for all Arts Board programs, applicants must establish admission charges whenever it is feasible to do so. Some arts events are not admission based and

in some circumstances free or discounted admission may be appropriate. However, in all circumstances earned revenue should remain a priority in project budgets. In order to foster financial investment from all participants and promote sustainability, the Arts Board expects applicants to consider all options and implement appropriate strategies for generating earned revenue. This may include admission fees, merchandise sales, fees for service, concessions, sales of artworks, etc. If a project will not be charging admission and/or earning revenue, the applicant should clearly articulate the reasons for those choices in the proposal.

Artistic and support services compensation rates: The Arts Board does not specify compensation rates. Instead, compensation for artistic services, including teaching artist contact hour rates and compensation for support services, such as project management, evaluation, planning, marketing, technical work, etc. should reflect industry standards, market rates, and the skill and experience of the worker. Rates should be appropriate to the project's needs and clearly justified in application materials. For example, if a proposal budget includes a marketing consultant at \$40/hour, the applicant should explain in the narrative what project needs demand that rate and what skills, expertise, and results the consultant will provide.

The panel review

All Minnesota State Arts Board grant applications are reviewed and discussed in open, public meetings. Applicants are encouraged to attend and listen to the discussion; however they will not be able to make a presentation or participate in the discussion. Dates of review meetings are posted on the [Calendar page](#) of the Arts Board Web site.

Review criteria

Proposals will be reviewed and grants awarded, based on the degree to which the applicant addresses the following four review criteria. When the review criteria have been thoroughly addressed, the panel is able to find the necessary evidence to understand the quality and completeness of the proposed project. The scores are weighted per criterion with the total possible points of 100.

Quality of the arts experience (0 - 30 points)

1. Activities feature high quality artists and artworks that demonstrate creativity, mastery of craft, and a distinct artistic voice.
2. Proposed tour activities will engage the public in meaningful arts experiences.
3. The project advances the applicant and project partners' missions or goals related to touring, and builds upon past programming.
4. Activities are designed to achieve intended outcomes.
5. If applicable: Artist(s) and partners are well qualified to deliver the proposed supplemental activities, and supplemental activities are well designed to deepen the artistic experience through arts learning, community engagement, and/or outreach to underserved communities.
6. Project provides an artistic opportunity not otherwise available by featuring underrepresented, innovative, and/or unique artistic discipline, genre, creative approach, content, and/or quality presented in a way that is relevant to the intended audience.

Commitment to and from the community (0 - 30 points)

1. The main tour event(s) will present an arts experience that is relevant to the specific interests and circumstances of the host community/communities and there is evidence that the proposed audiences are interested in the project.
2. Evidence demonstrates that community members, organizations, and partners are willing to invest in the project activities through appropriate commitment of time, money, and/or in-kind goods and services.
3. Community members are meaningfully integrated into the project's planning and implementation, and roles are clearly identified.
4. Where appropriate, achievable plans are in place to develop authentic partnerships and/or reach underserved populations that have genuine interest in the activities.
5. Accessibility needs of participants and/or audiences are understood and well addressed.
6. Evidence demonstrates that the project provides an arts opportunity that would not otherwise be available for the identified community/audience.

Project administration (0 - 20 points)

1. The project team is well assembled, inclusive, qualified, and demonstrates the capacity to design and execute high quality activities of the proposed scale and scope.
2. Project team and partners are committed to the project and have appropriate and clearly articulated responsibilities. If volunteers will play a significant role in activities, that has been described and the means by which they will be recruited and trained has been addressed.
3. An effective promotion and marketing plan is in place which supports the project's participation goals/audience estimates and fosters broad public awareness and/or engagement (as appropriate).

4. Regarding the budget, a) earned revenue is reasonable and realistic, and there is a broad base of financial support sufficient to raise matching funds, b) expenses are reasonable and appropriate for the proposed activities, c) the budget honors the work of artists and/or arts organizations, including payment of appropriate wages and fees, and there is an appropriate balance between artistic and administrative costs.
5. Operating Support and Community Arts Education Support grantees demonstrate that the proposed activities reach beyond regular activities of the organization already supported through the general operating grant.
6. If professional development is a part of the proposal, those activities have been fully described and are appropriately designed to enhance applicant's capacity to carry out the project.
7. A complete and realistic project timeline is in place.

Evaluation and assessment (0 - 20 points)

1. Stated project outcomes describe measurable and reasonably achievable change in knowledge, attitude, skill, behavior, or condition among the people the project is designed to benefit.
2. The evaluation plan includes appropriate methods to measure and document project completion, effectiveness, and progress made toward project outcome(s).
3. The evaluation plan describes how project outcome(s) contributes to achievement of one or more Arts Board program outcomes.
4. The person(s) responsible for the design and implementation of the project evaluation plan is identified and well qualified. The role of the applicant and/or project partner(s) in evaluating the project is clear and appropriate.
5. The evaluation plan identifies how evaluation results will be used to improve current or future programming (e.g., adjustments to the project, informing future programming, sharing with stakeholders or peers, applicant learning and development, etc.).

APPLICATION INSTRUCTIONS

All applicants are required to use the WebGrants system to apply, and will submit all materials electronically. An online tutorial is available that illustrates how to use the WebGrants system. Viewing this tutorial along with WebGrants Frequently Asked Questions on the [Arts Board Web site](#) is strongly recommended.

WebGrants registration form

All applicants must be registered as users in the WebGrants system in order to apply to any Arts Board program. New users must register before they may begin an application. **Register early.** Registrants will receive a WebGrants user ID and password within five business days, which will also be used for subsequent WebGrants applications and grants management activity. An online tutorial is available on the [Arts Board Web site](#) to guide new users through the registration process.

Minnesota SWIFT vendor number and DUNS number

A Minnesota SWIFT vendor number and DUNS number are not needed to register or to complete an application. An individual will need a SWIFT number if awarded a grant; nonprofit organizations and those using a fiscal sponsor will need both a SWIFT and DUNS number if awarded a grant. If the applicant has not yet obtained these numbers, leave these WebGrants fields blank.

Primary discipline and secondary discipline

National Standard for Arts Information Exchange codes are used by state and local arts agencies across the country and the National Endowment for the Arts to provide accountability for public money, and aid national arts planning and research.

From the drop-down lists select the one or two that most clearly identify the applicant. From the primary discipline list, choose the term that best describes the applicant. Then, if the applicant works in more than one discipline, select a secondary discipline.

How to start an application

- [Log in to WebGrants](#)
- Select: Funding Opportunities
- Select: The appropriate funding opportunity
- Select: Start a new application

After an application is started, a complete list of questions asked and information needed to complete the application can be generated by clicking the “Application Details” button on the Application Forms screen.

Application deadline

Applications must be submitted to and accepted by the online WebGrants system **BEFORE 4:30 p.m. on Friday, July 22, 2016.**

- All forms including those that you feel may not apply to you must be opened and marked as complete before clicking “Submit.”
- Submit well before the deadline to ensure that the complete application is transmitted to and received by WebGrants.
- After the deadline, applicants will be alerted through the WebGrants system if there are issues with an application that require attention. To ensure that e-mail notices don’t go to a junk e-mail folder, enter the WebGrants e-mail address **webgrants@apply.mnartsboard.com** in your address book.

Although the WebGrants system will remain visible and accessible to users beyond the application deadline, the system is designed to prevent late applications from being submitted. At 4:30 p.m. on the deadline day, WebGrants will stop accepting applications.

The Arts Board is not responsible for the failure of Internet service providers to accept or deliver application materials.

The Arts Board will only accept applications that are submitted and accepted by the online WebGrants system before the 4:30 p.m. deadline, and will not grant an applicant extra time after the deadline to submit an application. There are no exceptions.

When an application is successfully submitted, a confirmation will be sent to the applicant by e-mail. Applicants are strongly advised to print and keep a copy of this e-mail as proof of their submission.

After the application deadline passes, the Arts Board will review all submitted application materials to determine whether the correct documents have been submitted and that all required documents are complete.

Any applicant that fails to submit all the required materials, or submits incomplete materials, will jeopardize the eligibility of its application.

IMPORTANT NOTE

The Arts Board advises that applicants plan ahead and begin applications well in advance of the deadline.

The Arts Board receives many calls and e-mails on the last few days before, and especially on the day of, a deadline. It makes every effort to respond to all inquiries, in the order they are received, but depending on the volume, may not be able to do so.

Applicants that need assistance should **NOT** wait until the day of the deadline, and/or the last few hours before the deadline, to contact the Arts Board. Doing so may jeopardize your ability to submit an application before the deadline.

Be proactive. Submit your application well in advance of the deadline to prevent the possibility that unforeseen problems will cause you to miss the 4:30 p.m. cutoff.

APPLICATION CHECKLIST

Fiscal year 2017 application forms (Fill out in WebGrants)	details on page
1. General information	12
2. Eligibility questionnaire – COMPLETE THIS FIRST	12
3. Introduction	13
4. Outcomes	13
5. Artist and participant estimates	14
6. Narrative	15
7. Financial information	18
8. Financial support materials	21
9. Tour events list	22
10 Artist qualification	24
11. National Endowment for the Arts statistical information	28
12. Demographic information	28
13. Fiscal sponsor information	29
14. Certifications and signature	29

Attachments	details on page
Financial documentation (Attach to WebGrants application)	21
Artist qualification materials (Attach to WebGrants application)	24
Fiscal sponsor information (Attach to WebGrants application if using a fiscal sponsor)	29

GUIDE TO APPLICATION FORMS

Formatting narrative text

Applicants are strongly encouraged to prepare narrative text in another format (i.e., in a word processing document) and then copy and paste it into WebGrants. **Fields with length limits are measured in characters, not words. All length limits include spaces.** Word processors format rich text using unseen formatting tags, counting against the character length limits. To maximize the number of characters available for text, avoid unnecessary formatting.

File naming requirement

- Name files with a combination of the applicant name and document title. For example: Jane Doe_resume or ABC Company-brochure.
- Use **only** letters of the alphabet, numerals, underscoring, or dashes in file names. Do not use commas, periods, other punctuation marks, or special characters, as these may result in file corruption.

1. GENERAL INFORMATION FORM

Primary contact

The primary contact is the person responsible for completing and submitting this application, and is the liaison between the applicant and the Arts Board.

Additional contacts

If more than one person registered in WebGrants is associated with the applicant, all of their names will be listed here. If more than one person will be working on the application, select their names from this list.

Project title

This field will automatically populate with the name of the funding opportunity. If the Copy Existing Application functionality was used to create this application, make sure that the title is correct.

Organization

An applicant organization should select its name from the drop-down list. Individual applicants should select “Apply as Individual.”

2. ELIGIBILITY QUESTIONNAIRE - COMPLETE THIS FORM FIRST

To determine if an applicant is eligible to apply for this Minnesota State Arts Board grant, answer “Yes” or “No” to each question in the “eligibility” section. In the “use of program funds” section, acknowledge that you have read and understand the prohibited use of program funds statements. Acknowledge reading the Tennessen warning.

3. INTRODUCTION FORM

Applicant organization or individual

Select one.

Applicant or project classification

Select the applicant type from the drop-down list.

Organizational information (Individual applicants should not fill out these fields.)

Enter the total annual operating expenses for fiscal year 2014 for applicant's entire organization, not just the proposed project.

Enter the total full-time equivalent (FTE) employees for the applicant's entire organization.

Include all paid staff and contract workers employed for the most recently completed fiscal year.

Contact hours (Arts Learning and Arts Access applications only)

Arts Learning applicants provide the total number of hours the teaching artists will be in direct contact with arts learners. Arts Access applicants provide the total number of hours the artists will be in direct contact with the identified community. This includes planning and reflection time spent together. **Applicants to all other programs leave this blank.**

Public statement (250 characters maximum)

If the application is funded, the **public statement** will be posted on the Arts Board Web site and other locations. Write in a factual manner, in the third person, using complete sentences.

Example: ABC Organization will collaborate with playwright and actor Jane Doe to create and perform *ArtWork*, a one woman play that uses poetry to explore social justice issues.

3. PROJECT OUTCOMES FORM

Information in this form addresses the fit between the applicant's goals and this program's identified outcomes, as well as the applicant's ability to effectively evaluate achievement of those outcomes. The proposed and actual outcomes, as well as the evaluation plan, will be posted on the [Minnesota Legacy Web site](#).

Crafting meaningful project outcomes

An outcome describes change in knowledge, attitude, skill, behavior, or condition among the people a project is designed to benefit. Effective project outcomes are specific, measurable, and can be reasonably achieved by the proposed activities. Outcomes always have two parts: the first one describing the person/people who will change, and the second one describing what that change will be. Outcomes for different programs might look like the following:

- The artist will develop skills (in a new medium, in marketing, etc.).
- The program participants will feel (empathy toward others, confidence in their own artistic ability, etc.).
- The audience will become comfortable with (the art form, the presenting organization, the subject of the piece, etc.).

For information about outcomes based evaluation, applicants may refer to [Getting started with program evaluation](#), a resource guide published by the National Assembly of State Arts Agencies.

Applicant's project outcome(s) (150 characters maximum)

State at least one measurable outcome that the applicant intends to achieve. A second outcome is optional.

How will the applicant's project outcome(s) be evaluated? (200 characters maximum)

State the methods(s) the applicant will use to evaluate progress toward each outcome.

Arts Board program outcome

For each applicant project outcome, select an Arts Board program outcome that the project will achieve. More than one applicant project outcome can support the same Arts Board program outcome.

4. ARTIST AND PARTICIPANT ESTIMATES FORM

For activities proposed in this application, provide estimates and an explanation for the categories listed below. If awarded a grant, the grantee will be asked to provide actual figures as a part of the final report, and to explain differences.

- Artists** — Enter the number of **artists who will be providing art or artistic content** for the grant activities. Include living artists whose work will be represented whether or not the work is provided by the artist or an institution.
- Participants**
Children/youth (0 – 18 years) engaged; Adults engaged — Enter the number of people who will directly engage with the arts, whether through attendance at arts events or participation in arts learning or other types of activities in which people will be directly involved with artists or the arts. Do not count individuals reached through TV, radio, or cable broadcast; the Internet; or other media. Avoid inflated numbers.

c. **Broadcast/electronic**

The following figures are not relevant for most applicants, and are not intended to estimate marketing or promotion efforts. Provide **only** if project content will be delivered in these media. If not applicable, enter zero.

Broadcast audience — Estimate the total audience for radio, television, and recordings of these activities. Do not count anyone more than once.

Electronic audience — Estimate the number of audience members who will engage in arts programming through digital or online platforms. Do not count repeat visitors more than once.

5. NARRATIVE FORM

Applicant background (1,875 characters maximum)

Provide a brief background of the applicant. Include the following:

- a. Mission (for organizational applicants) or artistic vision (for individual applicants);
- b. A description of applicant's regular artistic activities or programs;
- c. A description of applicant's regular communities served;
- d. Applicant's touring or presenting experience.

Project description (1,875 characters maximum)

Provide an overview of the proposed project. Include the following:

- a. Description of proposed artistic activities, including any supplemental education or outreach activities;
- b. Identified partners and their missions.

Review criteria (3,750 characters maximum, per criterion)

Address the following prompts when writing the narrative, and include the corresponding numbers.

Quality of the arts experience (0 – 30 points)

1. Discuss the qualifications of the artists and the quality of the artworks that will tour.
2. Describe the arts experience(s) that will occur in each community. How will the public be engaged with the artistic product? What will a participant or audience member experience if they attend the main tour event?
3. How does the project relate to the applicant and project partner's mission(s) or goal(s) related to touring and/or presenting? If applicable, also describe how this project builds on past programming.
4. What are the intended outcomes? How will the activities achieve the proposed project outcomes?
5. If there are supplemental education or outreach activities planned, describe the intent or goal of these activities. What are the artists' qualifications and track record offering such activities? How will the supplemental activities enhance the value of the primary touring activity?
6. As applicable, state what makes the project an arts opportunity that would not otherwise be available in terms of how it may feature underrepresented and/or unique artistic

discipline, genre, creative approach, content, and/or quality presented in a way that is relevant to the intended audience.

Commitment to and from the community (0 – 30 points)

1. In regard to the main tour event(s), how is the touring arts experience relevant to the host community/communities? What value might the arts experience have for the host community/communities? How does the host community/communities demonstrate interest in the artistic product that will be toured?
2. Describe how community members and partners are investing time, money, and/or in-kind goods and services into the project activities.
3. *Touring artists and arts organizations:* Describe the applicant's process for working with a host community. How are venues selected? How is the intended audience notified of the activities? How are community members involved in the project's planning and implementation? What roles will community members play in the activities?
Presenters: Describe the applicant's process for working with touring artists. How are artists selected? How is the intended audience notified of the activities? How are community members involved in artist selection, project planning, and implementation? What roles will community members play in the project activities?
4. a) Explain any efforts to develop partnerships around the project. b) Explain any efforts to reach underserved populations that have genuine interest in the activities. Explain how these populations have demonstrated an interest in the activities.
5. Describe the plan to meet the accessibility needs of all participants.
6. As applicable, provide evidence of how the project provides an arts opportunity that would not otherwise be available for the identified community/audience.

Project administration (0 - 20 points)

1. Describe the qualifications of the people responsible for carrying out the project.
2. a) Identify the applicant's and partners' roles and responsibilities, their background in carrying out comparable work, and the nature of any collaborations involved. b) If volunteers are significantly involved in activities, describe their roles and how they will be recruited and trained.
3. Describe the plan to market and/or promote the activities so that broad public participation is possible, including (where appropriate to the nature of the project) any pricing or ticketing strategies.
4. a) Describe how the cash match will be met. How were revenue estimates produced? What methods will be used to secure broad community support for the project activities?
b) Describe any expenses that are not self-explanatory in the budget. c) What is the rationale for the proposed artistic and support services wages and fees? How will the applicant achieve an appropriate balance between artistic and administrative costs?
5. *FY 2017 Operating Support and Community Arts Education Support grantees:* Describe how the proposed project differs from regular programming, allows the organization to provide a new kind of service, and/or enables it to serve more or different Minnesotans than would otherwise be part of ongoing, regular programming supported by general operating funds.
6. Describe any professional development activities that will be part of the project, and discuss how the activities will enhance the applicant's capacity to carry out the project.
7. Provide a project timeline from planning through evaluation.

Evaluation and assessment (0 - 20 points)

1. a) State the change in knowledge, attitude, skill, behavior, or condition that the project will achieve. b) Describe the complete evaluation plan including the methods that will be used to evaluate the project.
2. Describe how the project evaluation plan will measure project completion, effectiveness, and progress toward stated project outcome(s).
3. Describe how the project outcome(s) contribute to achievement of one or more Arts Board program outcomes.
4. a) Identify who will design the evaluation plan and who will be responsible for its implementation. b) Provide information about the qualifications of the evaluator(s). c) Discuss the role of the applicant and partners in project evaluation.
5. Discuss how evaluation results will be used to make adjustments during the project and/or to guide future programming.

6. FINANCIAL INFORMATION FORM

Before entering financial data into WebGrants, applicants are **strongly encouraged** to prepare draft budgets and check work in a spreadsheet.

The total revenue **must equal** the total expenses.

Applicants may request and receive up to **75 percent** of total project cash expenses in **combined** funding from the Arts Board and one or more of the state's regional arts councils. Regional arts council match requirements may vary. The applicant must provide at least 25 percent of the total project's cash expenses from other sources.

Validate financial information

After entering financial information and before marking the form as complete, verify that the statements that appear on the WebGrants screen are true. If any statement is false, click "Edit" and make necessary corrections.

In-kind

Projects may, but are not required to, have in-kind donations. In-kind includes the value of goods and services donated to the project. Artist compensation cannot be included as in-kind. When calculating the in-kind value of volunteer time, use the Minnesota minimum wage rate. Some examples include donated services, advertising, artist accommodations, space use, and printing. The in-kind amount will be copied to the revenue and expense sections of this form. Do not include in-kind amounts in the project revenue or applicant cash or other income fields. Sample in-kind description: artist lodging Bob's Motor Inn, 2 rooms for 2 nights = \$400 (committed); donated use of rehearsal space 1 week at YMCA = \$250 (committed).

Revenue

In the narrative text box, provide an **explanation for every line item with a dollar amount entered**, or enter "N/A" if line item doesn't apply. Applicant should indicate if income is committed or pending. (1,000 characters maximum, each)

Project earned income is any income earned through fees or sales related to the proposed project. In order to foster financial investment from all participants and promote sustainability, the Arts Board expects applicants to consider all options and implement appropriate strategies for generating earned revenue. This may include admissions, merchandise sales, fees for service, concessions, sales of artworks, etc. If a project will not be charging admission and/or earning revenue, the applicant should clearly articulate the reasons for those choices in the proposal.

SAMPLE REVENUE DESCRIPTION

Project earned income: 100 tickets @ \$17 average = \$1,700; merchandise sales \$250 (pending)

Applicant cash or other income: National Performance Network grant \$2,500 (committed); crowd funding campaign \$1,000 (pending)

Applicant cash or other income may be funds from the applicant's and/or partners' accumulated resources budgeted for these activities. Other income includes private donations, grants from foundations, corporations, local governments, or the federal government.

Regional arts council grant(s) includes any anticipated funding for the proposed project from any of Minnesota's eleven regional arts councils.

Other income subtotal – This line will calculate automatically and will only be seen after selecting "Save."

Arts Board request is the amount the applicant requests from the Arts Board to support the project. The Arts Board request is automatically calculated by WebGrants using the following formula: total expenses minus other income, excluding in-kind.

Project revenue subtotal – This line will calculate automatically and will only be seen after selecting "Save."

In-kind revenue will be filled in automatically with the value the applicant entered into the in-kind field.

Revenue total – This line will calculate automatically after selecting "Save."

Expenses

In the text box, provide an **explanation for every line item with a dollar amount entered**, or enter "N/A" if line item doesn't apply.

Artist compensation includes amounts paid to artists/arts organization(s) for project activities.

Other project personnel includes compensation paid to all nonartist and nonadministrative personnel for project activities. Examples: tour manager, front of house staff, lighting and sound technicians.

Travel includes costs for transportation, lodging, and meals and/or per diem.

Space includes payments for use of space related to the project not routinely used by the applicant. Examples: payments for rental of rehearsal space or workshop space.

Materials and supplies includes cost of items used in the adaptation or delivery of the project. Examples: consumable stage properties, materials necessary to augment existing exhibition or scenic components for tour, portable display walls, etc. **While other Arts Board programs do allow creation costs, Arts Tour funds may not be used for original production expenses.**

Promotion and marketing includes expenses specifically identified with promoting or publicizing the project. Examples: newspaper advertising, printing and mailing brochures, flyers, programs, and posters.

Planning and evaluation includes expenses related to the time and resources needed to plan and evaluate the project. Examples: focus groups, planning sessions, development of evaluation tools, and payments to staff or contractors for planning and evaluation work.

Equipment purchase includes payments for the purchase of equipment essential for the project. Equipment means an article of nonexpendable, tangible property, or a combination of articles with a single purpose, having a useful life of more than one year. The total amount requested to purchase equipment must be less than \$5,000. If an organization has established a lesser capitalization level, that lower level applies. Examples: sound or lighting equipment necessary for the tour.

Equipment rental includes payments for the rental of equipment essential for the project. Examples: rental of tour bus; or lighting, sound, or video equipment, etc.

In-kind expense will be filled in automatically with the value the applicant entered into the in-kind field.

Other includes any other project related expenses. Examples: documentation, hospitality, or costs to ensure accessibility, etc.

Administration includes general expenses such as accounting, human resources, and other administrative activity necessary for the completion of the project. Administration does not include costs for fundraising. Administrative costs should be kept to a minimum. If the applicant is using a fiscal sponsor, include associated fees here.

SAMPLE EXPENSE DESCRIPTION

Artist compensation: 3 artists @ \$750/performance (includes performance, rehearsal, preparation, and travel time) x 4 tour dates = \$9,000; workshop fees for 2 artists x 2 workshops @ \$250 = \$1,000

Other project personnel: stage manager/lighting technician @ \$500 x 4 tour dates = \$2,000; tour manager @ 40 hours x \$22/hour = \$880; ASL interpreter = \$300

Travel: 4 people traveling 6 days @\$35 per diem = \$840; 600 miles in personal vehicles @ \$.56/mile = \$336; fuel for rented van = \$150; 2 rooms, 4 nights lodging (other lodging covered in-kind) = \$800

Space: workshop space for 2 workshops = \$200; rehearsals to be held in rehearsal hall routinely used by the company = \$0

Materials and supplies: batteries = \$140; food props @ \$10/performance = \$40; rebuild of unit set for tour = \$175

Promotion and marketing: graphic design = \$1,000; advertising = \$2,000; postcard and program printing = \$1,200; Web site updates = \$500

Equipment purchase: 3 wireless microphones @ \$500 each = \$1,500

Equipment rental: van = \$1,200; video projector = \$1,500

Administration: 7 percent fiscal sponsor fee = \$2,500; 2 percent allocation of artistic director salary for project oversight = \$1,200

Expenses total – This line will calculate automatically after selecting “Save.”

7. FINANCIAL SUPPORT MATERIALS FORM

Indicate on the form whether the applicant has read the statements below by selecting “Yes” or “No.”

Legacy amendment

This program exists because of an appropriation from the State’s arts and cultural heritage fund (ACHF). The Minnesota Constitution requires that arts and cultural heritage fund dollars must be used to supplement not substitute for traditional sources of funding. In 2015, the Minnesota State Legislature passed a law that requires all recipients of ACHF dollars to ensure that they are in compliance with the constitutional requirement.

If awarded arts and cultural heritage funds for FY 2017, a grantee must be able to describe how this requirement will be met. Grantees will be expected to track and document how ACHF dollars are being used to supplement existing sources of funding and are not being used as a substitute for sources of funding the grantee has traditionally received.

Administrative costs

In 2015, the Minnesota State Legislature passed a law that states that arts and cultural heritage fund (ACHF) dollars must not be spent on administrative costs, indirect costs, or other institutional overhead charges that are not directly related to and necessary for the specific projects or activities that will be funded with arts and cultural heritage funds dollars.

If awarded arts and cultural heritage funds for FY 2017, a grantee must track and be able to clearly document what portion of ACHF funds is spent on direct program or project costs and what portion of ACHF funds is spent on administrative costs, indirect, or overhead costs that are “directly related to and necessary” to carry out the programs or projects that are supported with ACHF dollars.

Financial documentation

Use the following charts to determine the correct financial document(s) to submit.

If applicant was a 501(c)(3) organization in FY 2014:

With FY 2014 annual revenue of:	FY 2014 documents to attach (as PDF files)
More than \$750,000	<ul style="list-style-type: none">• Certified audit for fiscal year 2014• IRS 501(c)(3) letter of determination
\$50,000 – \$750,000	<ul style="list-style-type: none">• IRS form 990 or 990-EZ for fiscal year 2014 or certified audit if available• IRS 501(c)(3) letter of determination
Less than \$50,000	<ul style="list-style-type: none">• Board approved financial statements or the equivalent for fiscal year 2014• IRS 501(c)(3) letter of determination

If applicant was not a 501(c)(3) organization in FY 2014:

Example	FY 2014 document to attach (as a PDF file)
An organization that did not exist or had no financial activity in fiscal year 2014 (These organizations may only request the minimum grant amount.)	Financial statements or the equivalent for the next available completed fiscal year
An unincorporated group contracted with a fiscal sponsor	Financial statements for fiscal year 2014
An individual applicant	No financial attachments are needed.

The identification of a “fiscal year” is the year in which it ends. For example: if an applicant’s fiscal year runs October – September, the period ending September 2014 would be FY 2014.

8. TOUR EVENTS LIST FORM

The purpose of this form is to collect information on the complete set of planned tour events, listing what artistic programs will happen, who is presenting them, and where they will come into contact with the public. This helps the panel to understand the full scope of the tour and the commitment level of project partners at a glance.

Add a new line for each **unique artistic program** at each **unique location**. For example: if a touring artist applicant is offering two different artistic programs (e.g. one production of *Hamlet* and one production of *The Cherry Orchard*) and each program will happen at three different locations, list each unique program in each unique location for a total of six tour events. If a presenter applicant is offering five different artistic programs all happening at one location, the list will consist of five events.

To be eligible for this program, every proposal must have at least one touring artist and at least one presenter committed to the project at the time of application; the tour events list must include a minimum of one event that links a touring artist with a presenter, and evidence throughout the application must demonstrate that a commitment is in place. A strong application will have most or all tour event partners committed to the project at the “contract in place” or “confirmed but not contracted” level.

Sample

Event type	Event title	Event date	Alt. date	Touring artist legal name	Touring artist physical address	Presenter legal name	Event location physical address	Commitment Status
Tour event	<i>Long Day's Journey into Night</i>	1/6/2018	2/4/2018	Two's Company Theater	123 Up the Hill Rd, Mankato, MN 56001	The Good Person Center for the Arts	456 Downtown Pl Grand Marais, MN 55604	Confirmed but not contracted
Education event	An Acting Journey Workshop	TBD	TBD	Two's Company Theater	123 Up the Hill Rd, Mankato, MN 56001	Burton Community Theater	1717 Upper Plaza, Grand Marais, MN 55604	Prospective collaborator
Tour event	<i>Long Day's Journey into Night</i>	8/4/2017	1/5/2018	Two's Company Theater	123 Up the Hill Rd, Mankato, MN 56001	Sandstone Civic Society	2400 Sandstone Dr Sandstone, MN 55072	Contract in place

Event type

Select "tour event," "education event," or "outreach event" from the drop-down list.

Event title

Enter the title of the artistic program that will tour, such as "*Long Day's Journey Into Night*" or "Masterworks of Minnesota." For education and outreach events, enter the title of the activity, not the title of the touring event. For example, "An acting journey workshop," or "Painting lessons from the Masterworks of Minnesota."

Event Date

For all main tour events, list the date the event will take place, as agreed upon by the artist and the presenter. For education and outreach events, you may enter a date if one is known, or you may leave this blank.

Event Alternate Date

For all main tour events, enter an alternate date for the event, agreed upon by the artist and the presenter, in case changes need to be made. For education and outreach events, you may enter a date if one is known, or you may leave this blank.

Touring artist legal name

Enter the legal name of the producing entity responsible for creation of the artistic product that will tour. The touring artist may be an individual artist, an arts group (such as an unincorporated musical group), or an arts organization. It does not refer to the individuals collaborating on a project, such as actors, dancers, and musicians.

Touring artist physical address

Enter the touring artist's physical address in the home community where the artist regularly comes into contact with audiences.

Presenter legal name

Enter the legal name of the presenting entity.

Event location physical address

Enter the physical address **where the event will take place**. This may be the address of the presenter, or it may be the address of another venue. In this space, be certain to provide the address of the location where the artistic program will come into contact with audiences.

Commitment/status

Select the status from the drop-down list which most closely describes the contract status for the event at the time of application.

Contract in place: a contract has been signed by both presenter and artist, listing date, financial agreement, and responsibilities of each party should funding be awarded.

Confirmed but not contracted: there is written confirmation, either in the form of an e-mail or a letter, listing event date, financial agreement, and responsibilities of each party should funding be awarded.

Preliminary discussion: presenter and artist have agreed to work together on the project either verbally or in writing, but details such as date and financial agreements are tentative and not yet confirmed.

Prospective collaborator: research has generated this partner as a possible collaborator for this project. No discussion has occurred between presenter and artist.

9. ARTIST QUALIFICATION FORM(S)

An application must have at least one touring artist. If there will be more than five touring artists participating in the project, provide a complete set of artist qualification materials for **five touring artists only**; the remaining touring artists will be listed on the tour events list form only.

A touring artist refers to the producing entity responsible for creation of the artistic product. A touring artist may be an individual artist, an arts group (such as a collaboration between several artists or a musical group), or an arts organization. **Do not provide artist qualification materials for individual members of a touring company** such as actors, dancers, or musicians who regularly produce work together. For example, ABC Dance Company has six principal dancers; while all of the dancers may have a significant voice in creation of work, ABC Dance Company is considered one touring artist, and artist qualification materials should represent the work of the arts group as a whole.

The materials in this section will be used to help evaluate the artistic quality of the project and assess the degree to which proposed touring artists will be able to provide a quality arts experience.

Required:

A complete set of artist qualification materials includes:

1. resume or company profile
2. work sample(s) and description

Optional:

In addition to the above required materials, applicants may choose to submit the following:

3. statement
4. technical rider
5. supplemental attachment

Any artist or arts group who does not submit a complete set of the required artist qualifications materials will not be reviewed, and will be eliminated from consideration in the project.

1. Resume or company profile (two pages maximum; attach as PDF)

For individuals, provide an artistic resume that includes significant accomplishments in the touring artist's artistic career such as training, awards, recognition, and touring experience. For arts groups or arts organizations, provide a company profile that includes significant accomplishments in the company's/organization's history such as awards, recognition, milestone events, and touring experience.

2. Work samples

Whenever possible, provide work sample(s) of the proposed touring event. If work sample(s) are not available for the proposed touring event(s), applicants are encouraged to provide sample(s) that are representative of the type, scale, and quality of the work(s) that would tour.

A strong work sample accomplishes the following:

- Illustrates an artistic voice and technical skill;
- Provides evidence of the artistic quality of an artist's work;
- Documents the artwork itself, not the quality of teaching or the experience of a demonstration;
- Supports the stated intentions of the proposed project;
- Shows work made in the last four years;
- Is documented in a medium that best represents the work.

If there is a compelling reason to disregard the above approach to work samples, address it in the work sample description statement.

Promotional or marketing documentation is not appropriate as a work sample and will not be reviewed, thereby eliminating the artist from consideration in the project.

Notes about rights

1. The works and the rights to those works resulting from Arts Board grants are the sole property of the artist(s).
2. Artists must not present the work of others as their own work. When adapting, incorporating, or significantly drawing upon others' work, proper attribution is expected.
3. All application materials submitted to the Arts Board are public information.

4. The Arts Board may use images submitted as work samples in promotional materials and online.

Work sample formatting and quantity

Work sample type	Submission file type	Maximum quantity	Format and tips
Images	JPG only	6 images, under 2 MB each	<ul style="list-style-type: none"> Images will be projected at a resolution of 1024x768, in a sequence of three.
Audio	MP3 only	2:00 minutes	<ul style="list-style-type: none"> Include only the material intended to be part of the work sample.
Video Videos must be uploaded to www.vimeo.com *	Attach a PDF file containing Vimeo URL link	2:00 minutes	<ul style="list-style-type: none"> Include only the material intended to be part of the work sample. In Vimeo, under “My videos” click the <i>Settings</i> icon. Under the <i>Privacy</i> tab “What can people do with your videos?” check “Download the video.” If private viewing is selected, provide the video specific password in the PDF document along with your Vimeo URL. For help with Vimeo, visit www.vimeo.com/help
Written work	PDF only	8 pages	<ul style="list-style-type: none"> Remove title pages, table of contents, etc. Include only the material intended to be part of the work sample. Prose: double spaced Poetry: single or double spaced Scripts: formatting should follow industry standards.

Vimeo warning: Keep video work samples on Vimeo until after grants have been awarded; make no changes. Removing or altering a video before the public panel meeting jeopardizes the eligibility of the application.

If using a combination of work sample types, follow this conversion ratio: 30 seconds = 2 pages = 1 image. Conversion ratio examples:

1 minute of video + 2 images = 2 minutes total

30 seconds of audio + 1 minute of video + 2 pages = 2 minutes total

3 images + 30 seconds of video = 2 minutes total

File naming requirement:

- Use **only** letters of the alphabet, numerals, underscoring, or dashes.
- Do **NOT** use commas, periods, other punctuation marks, or special characters, as they may result in file corruption.
- Name files as: work sample number-last name_first name.
- Examples:
1-doe-jane.jpg
2-doe-jane.pdf
3-doe-jane.mp3

Work sample description

1. **Title the work** – Enter a title for the artwork.
2. **Order to view** – Select a number to indicate preferred viewing order at the panel review meeting.
3. **Completion date** – Enter the date on which the artwork was completed. If the sample is a work in progress, state “work in progress.”
4. **Type** – Select the type of work sample submitted (image, audio, video, written work).
5. **Medium/Role/Genre**
 1. For images, select “medium” and provide the medium (e.g., acrylic, wool, etc.).
 2. For audio or video samples, select “role” and describe the artist’s role in the artwork, (e.g., guitar player, choreographer, voice of the bear in the story). If the artist has multiple roles in the work, please list all roles (e.g., composer/conductor, poet/performer).
 3. For written work, select “genre” and provide the genre of the artwork (e.g., science fiction).
6. **Dimensions/Duration/Pages**
 1. For images, select “dimensions” and provide the dimensions of the original artwork in both numbers and unit of measurement (e.g., 24” x 12”).
 2. For audio or video samples, select “duration” and state the length of the sample and the length of the complete artwork (e.g., 2:00 minutes of a 46:00 minute symphony).
 3. For written samples, select “pages” and provide the number of pages of the portion of the artwork that will be read in the work sample (e.g., eight pages of a 12 page scene, or three pages of a 200 page novel).
7. **Statement** (Optional; 250 characters maximum)
The panel will read this as they view the work sample. This is an opportunity to provide information that will help the panel understand the work sample.
8. **Technical rider (optional)** (five pages maximum; attach as PDF)
Provide a copy of the touring artist’s technical rider, which will be used to advance the touring event. If a technical rider is not available for the proposed touring event, applicants may provide a representative example from a previous tour of this touring artist.
9. **Supplemental attachment (optional)** (two pages maximum; attach as PDF)
Provide one item such as promotional or marketing piece, news article, or review that will help the panel better understand the character and quality of the touring artist’s work and/or past involvement in touring. If the touring artist will be conducting education, outreach, or other

community engagement activities as part of the project, applicants may use this space to submit a sample of the kinds of materials that would be used, such as a lesson plan or study guide.

10. NATIONAL ENDOWMENT FOR THE ARTS STATISTICAL INFORMATION FORM

The Arts Board uses information entered on this form to prepare aggregate reports mandated by the National Endowment for the Arts. This form is not presented to review panels.

Project information

Select the label(s) that most clearly identify the proposed project's artistic discipline.

- A primary discipline is mandatory. If the project **ONLY** presents puppetry, select **Primary discipline:** Theater, puppetry.
- A secondary discipline is optional. If the project primarily presents puppetry, but **ALSO** presents storytelling, select **Primary discipline:** Theater, puppetry; **Secondary discipline:** Theater, storytelling.
- From the **arts education** choices provided, select "Does not apply - Arts education not a component of the activities."

Racial/ethnic population benefiting

Age of benefiting population

Distinct benefiting populations

Select all categories that, by your best estimate, will make up 25 percent or more of the population directly benefiting from grant activities during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

11. DEMOGRAPHIC INFORMATION FORM

If applicant is not a U. S. citizen, but has the status of permanent resident, attach a copy of permanent resident card to this form as a PDF file. Other information on this form is optional, and is requested of individual applicants only. Organizations provided this information as part of their initial WebGrants registration. This information is not open for public inspection, nor is it provided to the review panel. Data is collected to measure whether state arts funding is achieving the goal of serving all Minnesota demographic groups.

12. FISCAL SPONSOR INFORMATION FORM

All applicants must indicate with a “Yes” or “No” answer if they are using a fiscal sponsor.

An applicant must apply with a fiscal sponsor in two situations:

1. Individual artists that are requesting \$25,000 or more from the Arts Board;
2. Unincorporated groups that do not have 501(c)(3) tax-exempt status.

Affiliates of public institutions do not require a fiscal sponsor.

If using a fiscal sponsor, all information on this form must be provided.

Fiscal sponsor agreement (Attach as PDF file)

The applicant must enter into a written agreement with the fiscal sponsor, before the application deadline. The fiscal sponsor agreement must include a description of both parties' responsibilities in carrying out the project. Applicants and organizations entering into fiscal sponsorship agreements are strongly encouraged to know their rights and responsibilities and to utilize best practices when entering into such an agreement. Visit the [National Network of Fiscal Sponsors](#) for information and resources.

Fiscal sponsor IRS 501(c)(3) letter of determination (Attach as PDF file)

13. CERTIFICATIONS AND SIGNATURE FORM

Applicant's certification

If the applicant is an organization, the signature of a corporate official having the authority to enter into legal agreements on behalf of the applicant is required. If the applicant is an individual, the applicant is the authorizing official.

Minnesota Law authorizes state government agencies to conduct transactions electronically. Minnesota Statutes 302A.015 defines an electronic signature as "an electronic sound, symbol, or process attached to or logically associated with a record and executed or adopted by a person with the intent to sign the record."

The names in the signature list are the applicant's registered WebGrants users. If the authorizing official's name is not in the list, register the authorizing official into WebGrants through the My Profile selection on the WebGrants main menu. Entering an individual's name in a signature box constitutes the individual's electronic signature. The signature certifies that all information in the application is true and correct. It also certifies that the applicant meets all the program eligibility requirements, and intends to use the granted funds only for allowable purposes.

If an applicant receives an Arts Board grant that includes dollars from the arts and cultural heritage fund, it must certify that it will only use those funds for the following purposes:

- To produce, present, or offer programs, projects, services, or activities in the arts, arts education, arts access, or arts that preserve Minnesota's history and cultural heritage;

- To support programs, projects, services, or activities that take place within the state of Minnesota;
- To support programs, projects, services, or activities for which measurable outcomes have been established, and a plan for evaluating the outcomes and results is in place;
- To supplement and not substitute for traditional sources of funding; and
- To underwrite only those administrative, indirect, or institutional overhead costs that are directly related to and necessary for the programs, projects, services, or activities that the applicant will offer with the arts and cultural heritage funds it receives from the Arts Board.

GENERAL PROGRAM INFORMATION

Important notes

- **Tennessen warning**

The use of the information that an applicant provides to the Arts Board is governed by the Minnesota Government Data Practices Act (Minnesota Statutes 2015, chapter 13).

Any person who registers on the Arts Board's WebGrants system, as an individual or a representative of an organization, agency, or group, must provide name, address, and additional contact information in order for the board to process grant applications. Failure to provide required information will prevent the applicant from being able to receive a grant from the Arts Board.

Members of the public may request to review, or receive copies of, any information that an applicant provides to the Arts Board. Arts Board staff and volunteers; authorized personnel from the Minnesota Office of the Legislative Auditor, Minnesota Management and Budget, and the Minnesota Department of Administration will have access to the data. Authorized personnel from the Minnesota Department of Revenue, the Office of the Inspector General, and Office of the Comptroller General of the United States may have access to the data. If a court issues an order requiring disclosure beyond the parties and purposes described here, the Arts Board will comply.

- Equal opportunity to participate in and benefit from the programs of the Minnesota State Arts Board is provided to all individuals regardless of race, national origin, color, sex, age, religion, sexual orientation, or disability in admission, access, or employment.
- Upon request, Arts Board materials will be made available in an alternate format.

Glossary of program definitions

The following definitions are used in this Arts Board program.

Fiscal year is identified by the year in which it ends. For example: if an applicant's fiscal year runs October – September, the period ending September 2014 would be FY 2014.

Geographic community refers to a population center and its adjoining communities as one geographic community (e.g., a metropolitan area and its suburbs, or the communities contained within a Minnesota metropolitan statistical area). [Click to view metropolitan statistical areas.](#)

Home community is the geographic community in which an artist, arts group, or arts organization regularly comes into contact with audiences. The home community of a choral group which is physically located in Stillwater, Minnesota, and holds an annual concert series there, would be Stillwater.

Presenter/presenting organization refers to a group or organization that regularly engages artists, touring companies, or exhibitions that are external to the institution. Presenting work includes making programming choices that are connected to mission and community, contracting the

artists, paying artistic fees, providing the facility, fostering connection between the presented artists' work and audiences, marketing, and assisting in technical support.

Professional artist refers to anyone who considers the creation of art to be a primary endeavor.

Technical rider is a written detail, which typically accompanies a contract, of what the touring artist requires to perform, install, or present a touring event. The technical rider generally includes specifications related to space, staffing, equipment, schedule, and other needs. The technical rider facilitates communication and planning in advance of the event between the presenter and the touring artist.

Touring is an arts activity that takes place in a geographic community other than the touring artist's home community and which draws or serves a significantly different audience to the touring artist's work than would otherwise be the case.

Touring artist refers to the producing entity responsible for creation of the artistic product that will tour. The touring artist may be an individual artist touring alone; it may be an arts group (such as a collaboration between several artists or a musical group) where multiple people have created and tour the product; it may be an arts organization that has assembled the elements of an arts event. It does not refer to the individual artists collaborating on a project – such as actors, dancers, musicians. For example, ABC Dance Company has six principal dancers; while all of the dancers may have a significant voice in creation of work, ABC Dance Company is considered the touring artist.

For questions or help

Sample applications are posted on this program's page of the [Arts Board Web site](#).

For questions about the content of the application form or narrative, please contact:

Rina Rossi, program officer

rina.rossi@arts.state.mn.us(651) 215-1612

For questions about the online application forms, or questions about electronic submission, please e-mail the Arts Board at: apply@arts.state.mn.us

The following staff may also be called regarding technical aspects, but e-mail is preferred.

Tom Miller, WebGrants project manager.....(651) 215-1611

All staff can be reached toll-free at(800) 866-2787